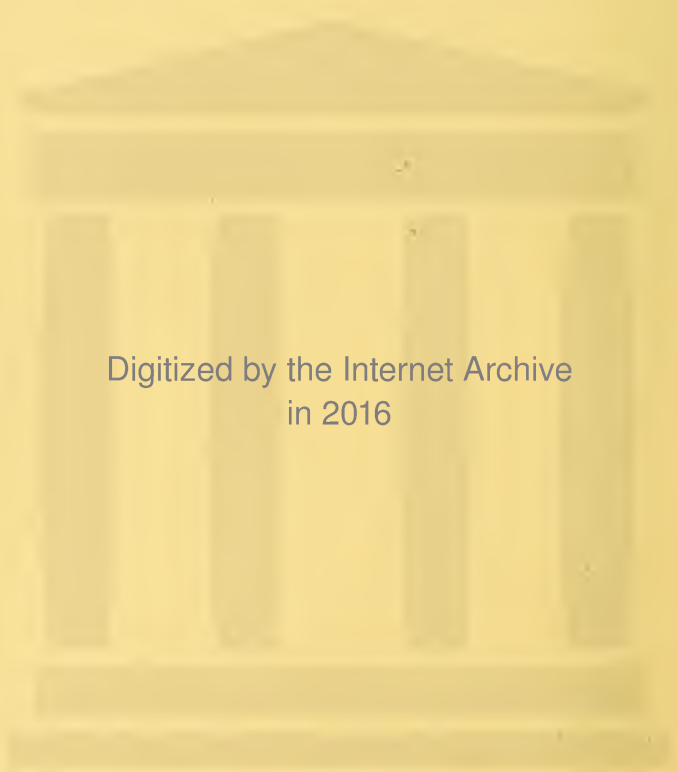




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A NOTE
ON THE AUTHENTICITY OF THE PORTRAITS OF
GOV. ENDECOTT.

BY ROBERT S. RANTOUL.

Two paintings of Governor Endecott hang on the walls of Plummer Hall. Besides these, there are, in the Senate Chamber at Boston, one; at the residence of Wm. P. Endicott, Esq., of Salem, two; at the rooms of the Antiquarian Society at Worcester, two; and one at the rooms of the Massachusetts Historical Society at Boston. No others are known to exist.

In a letter to the president of the American Antiquarian Society dated at Salem, Oct. 16, 1873, announcing the gift of "a copy of the portrait of John Endecott," the Hon. William C. Endicott, associate justice of our Supreme Judicial Court, said,— "It was painted by Mr. Southward of Salem, from the original portrait, now in the possession of my father, William P. Endicott, of Salem. The original descended to him, as the oldest son of the oldest son, direct from the Governor, together with the sword with which

the cross was cut from the King's colors, and other heir-looms."

William P. Endicott, Esq., the father of Judge Endicott, took this picture from his father, Capt. Samuel Endicott of Salem, who died here Apr. 30, 1828. Between 1821 and 1828, Capt. Endicott presented a copy, by Frothingham, of this same picture to the East India Marine Society of which he was a member. Capt. Samuel Endicott was the eldest child of John, who died Mar. 11, 1816, at his residence on the "Orchard Farm" granted by Massachusetts to Gov. John Endecott, July 3, 1632, and was fifty-three years of age at the time of his father's death.

His father John Endicott, of the sixth generation from the Governor, was the eldest child of John, who died May 1, 1783, at the "Orchard Farm," and was forty-four years of age at the time of his father's death.

John Endecott last named, of the fifth generation, was the eldest child of Capt. Samuel, who died at the "Orchard Farm," May 7, 1766, and was fifty-three years of age at the time of his father's death.

Capt. Samuel Endecott of the fourth generation, was the eldest child of Samuel, who died in 1694, when his son was but seven years old, and was, from his fifty-first to his seventy-ninth year, the only male heir of Governor Endecott of that generation in New England.

Samuel Endecott, of the third generation, was the second child (his elder brother, Dr. John, residing and dying in England) of Dr. Zerobabel, who died in 1684, and was twenty-five years of age at the time of his father's death.

In a division of the Orchard Farm, March 26, 1691, he took the north side, with the Governor's homestead.

Dr. Zerobabel Endecott, second child of Gov. John Endecott, took the whole of the Orchard Farm to himself and his heirs under the terms of his father's will, his elder brother, John, who lived in Boston, dying two years after

the Governor, and without issue. He resided in Salem, and was thirty years old at the time of the Governor's death. Governor Endecott removed his residence from Salem to Boston in 1655, made his will the second day "of y^e third moneth called May, 1659," and died at Boston, March 15, 1665. No picture of Governor Endecott is mentioned in the will of the Governor nor of any of his male descendants nor in the inventory of any person bearing the name of Endicott.

Judge Endicott, further says of the original, in the letter above quoted; "It was painted in 1665, the year of the Governor's death," but cites no authority except family tradition. The continuity of the tradition is, perhaps, as well made out as such a chain of evidence can be. The Orchard Farm was held by the Endicott family under the original grant from 1632 until 1828. It was, as late as March 11, 1816, in the occupancy and improvement of descendants of the Governor, so far as appears of record, with the exception of a few years at the end of the seventeenth century when it was appraised, March 4, 1696-7, as "in the Tenure and Occupation off Walter Phillips," who was paying rent for it as late as 1699.

If the painting in question was executed in 1664-5, it was not in existence when the Governor made his will, and it was executed during his residence in Boston. Probabilities are a poor reliance in such matters, yet we have no other. The earliest record of a portrait painter in Boston bears date two years later, and occurs in Mather's *Magnalia*, where we read, Book III, Chap. iii, in the life of Mr. John Wilson, who died Aug. 7, 1667, "Mr. Ed. Rawson, the Honored Secretary of the Massachusetts Colony, could not by all his Intreaties perswade him to let his Picture be drawn; but still refusing it, he would reply, 'What! such a poor, vile Creature as I am! shall my Picture be drawn? I say, No; it never shall!' And when that Gentleman

introduced the Limner, with all things ready, vehemently importuning him, to gratifie so far the desires of his friends as to sit a while, for the taking of his Effigies, no Importunity could ever obtain it from him." Here was a "Limner with all things ready" in Boston two years after the death of Endecott, or earlier. He may have been here some years before. He may have been "Tom Child, the Painter," who, Sewall's Diary says, died in Boston, Nov^r 10, 1706. But where are other works of his as strong as the Endecott picture?

Mr. Edward Rawson was closely associated with the person of the Chief Magistrate in responsible positions from 1645, until long after Governor Endecott's death. If he "introduced the Limner" to his kinsman John Wilson, in 1667, or before, he may have introduced the same Limner to his friend and patron, John Endecott, two years earlier, and he may have secured a likeness of that worthy for the Colony of which he was a founder, to hang in the new "Hall over the Market place" which was built just after his removal to Boston, in which he sat officially with Rawson beside him, and where John Adams found one hanging in 1766.

It is only necessary, and it is certainly easy, to assume that this picture or a copy of it got from Boston to the "Orchard Farm" in some unexplained way, probably after the death of the eldest son, Dr. John, in Boston, since it was found there at the beginning of the present century. The wife of John Endecott, of the fifth generation from the Governor, was Elizabeth Jacobs, who married him May 18, 1738, when he was twenty-five years old, lived with him until his death at the age of seventy, and survived him until 1809, when she died, Aug. 9, at the age of ninety-one. A woman of marked character, she furnishes a strong link in the chain of evidence.

Capt. Samuel Endecott of the fourth generation from

the Governor, was the father of John last named. He was born Aug. 30, 1687, twenty-two years only after the Governor's death. Of his paternal uncles, grandsons of the Governor, Zerobabel was living in 1706, Benjamin in 1735, and Joseph in 1747, and Anna, the widow of his uncle John, lived until 1720. Such were his means of knowing and perpetuating the family traditions. He lived "usefull and respected," for seventy-nine years, and died May 7, 1766. He was twenty-six years old when his eldest child, John, was born, and lived to impart whatever he knew of the Governor and his times to ten children and a score or two of grandchildren, who reached maturity before his death, and notably to his youngest child, Ruth, who was twenty-seven years old when he died, and who died in 1828, at the age of 89.

The mother of John last named, and of the fifth generation, was Anna, eldest daughter and second child of Dr. John Endecott (son of Dr. Zerobabel and grandson of the Governor) who was married to Capt. Samuel, Dec'r 20, 1711. These two persons, the father and mother of John, were first cousins, grandchildren of Dr. Zerobabel Endecott, and great grandchildren of the Governor. To what they knew and imparted to their son John, we have lately living witnesses in the persons of John's widow, Elizabeth Jacobs Endecott, who died in 1809, and of John's youngest sister, Ruth, who died in 1828.

Timothy Endicott of Sterling died Sept. 20, 1865, aged 80, and his widow, April 17, 1871, aged 83. He was the youngest child of John of the sixth generation, who was the eldest child of John of the fifth. John Endicott of the sixth generation married Martha Putnam who died Sept. 3, 1821, at the age of 79, and she was the mother of Timothy. In 1763, the year of her marriage, she visited the "Orchard Farm," in company with her husband's father, John Endecott, of the fifth generation from the

Governor, who was fifty years old at that time, and survived her marriage twenty years. Few family traditions can be better entitled to credit than that of the Endicott family.

The Essex Institute is indebted to the Massachusetts Historical Society for permission to copy from its files the following letter of Dr. William Bentley, to John Adams, never before printed and bearing directly upon the matter in hand.

*"To John Adams, the late President of the United States.
Salem, 10 Oct., 1809.*

Sir: Last evening I received with great pleasure your request for an explanation of a note left at Quincy.

Having been in the habit for many years of receiving from Mr. Endicott a portion of the ENDICOT PEARS, and being desirous to honor the man who above all others deserved the name of Father of New England, I concluded, in passing, I should be accepted, if in the reverence of my heart, I paid my respects and gave the highest expression in my power. That the information I gave in the note is correct, I have no doubt after an examination of many years. The substance of the evidence is that the tree is near the site of the first mansion of the Governour, & the land & tree have been always & now are the property of his direct heirs, being now in possession of Mr. John Endicott, nearly fourscore years of age and of the sixth generation. To ascertain its age, near it stood a Dial which was fixed upon a pedestal which the Governor said bore the age of the Tree. That Dial has been for years in my possession. [*It is now in possession of the Essex Institute, EDS.*] It is in copper, square, horizontal, 3 inches, a very fair impression, & in the highest order. It was marked "William Bowyer, London, Clockmaker, fecit." "I. 1630 E." the Initials of the Governor's name. On

the Gnomon, on one side "Lat. 42" & on the other "Salem."

In August last, Aug. 8, 1809, died Elizabeth Endicott, aged 91, & her Brother, born in 1711, is still living. Her family had grants at the same time with Gov : Endicott. The persons known to me knew those who knew Gov : Endicott. The consent leaves no doubt in my mind. Gov : Endicott came to Salem in 1728. [*Error for 1628*; Eds.] His farm still retains his name. Opposite to him, the King's Forester, Mr. Rial, was ordered to settle & the name, "Rial's side," is still retained. In 1732 [*Error for 1632*; Eds.] Gov : Endicott secured his title to his Lands from the Colonial Government. I will transcribe the confirmation of the Grant of the Homestead, so called.

'At a Court holden at Boston, July 3, 1632. There is a Neck of Land, lying about three miles from Salem, containing about 300 acres of Land, granted to Capt. John Endicott, to enjoy to him & his heirs forever ; called in the Indian tongue

WAHGQUAMESUCK,

in English, Birchwood, bounded on the Southern side with a river called in the Indian tongue

LOCWAMAPIMISSET,

commonly called the "Cow House River;" bounded on the North side with a river called in the Indian tongue

CONAMATSQNOONCANT,

commonly called the "Duck River;" bounded on the east with a river leading up to the former rivers which is called in the Indian tongue

ORKHUSSANT,

otherwise known by the name of WOOLSTON RIVER, bounded on the west by the main Land.' This is The Farm.

In 1796, I visited the Gov.'s Farm with an Italian painter, with the purpose of taking from the Original painting of the Gov: a likeness, as the family picture, three quarters length, was in the family apartment & nearly defaced, & at that time I made the following remarks upon what I saw & heard, & I transmit them as they stand in my Day Book.

'In searching for the Site of the Gov: Mansion, we found that the house was gone before the memory of any person now living—the present house being upon higher ground, northwardly. The place of the Cellar is distinctly to be seen. It is upon the descent of a conical hill, facing southwardly. Behind it, the family say, was a Building for the family servants, & for domestic labors, the place of which is now to be seen. There is a fine prospect in front and a gentle descent to a small creek in which the Gov: kept his shallop. Tradition says there was a walk to this landing place, covered with trees & grape-vines so thick that a person might pass unobserved. This place was called the Govs: Orchard, of which only one tree is left & that near the House. It now bears the name of the Endicott Pear, but in the family, the Sugar Pear, & this is the tree that stood not far behind the Dial & has its age reported from it. It is in front of the Site of the House & rises in three trunks from the Ground, & is considerably high. It is much decayed within at bottom; which gives it the appearance of three trunks, but the branches at top are sound.'

[Here follows a discussion on the natural history of the pear, with the statement that it lives a thousand years and that the apple is often ingrafted on it to profit by its durability. EDS.]

I have been very desirous of preserving the Good & Great men of Massachusetts & of our Country as well as

men eminent among us. If at any time my friends could discover to me any portraits of such persons I have been much indebted to them.

I have the four patriotic Old Charter Governours—

Endicot, Winthrop, Leverett & Bradstreet :

The Mass. fathers of our INDEPENDANCE —

John Adams, S. Adams, Hancock :

The ministers of Salem, Higginson, Curwen, & also H. Peters — of Boston & the vicinity the four Mathers & some late persons.

Mr Curwen, the First Eminent Merchant of Salem, & Master of Horse. . . . The Four Presidents, &c. & above 1000 engravings. The portraits of the Seventeenth Century are of high value if they regard Massachusetts.

With every sentiment of personal respect & with the ardour of national affection, I am, Sir, your devoted Serv^t.

WILLIAM BENTLEY."

Dr. Bentley was much interested in the Governor's history, and in the Endicott pear-tree and "Orchard Farm," and well acquainted with members of the family. At his death, Dec'r. 29, 1819, he left among his Paintings, a copy of this picture of Governor Endecott, now in possession of the Antiquarian Society, the canvas measuring about two by two and a half feet. It shows the skull-cap ; white collar and cuffs ; glove in the right hand, but no finger-ring ; and gray hair, chin tuft, and mustache. The canvas gives no account of its date or origin.

Two other copies of this original picture are known to exist. One of them, by Frothingham, who painted here between 1820 and 1830, hangs near the old painting, at the residence of Wm. P. Endicott, Esq. The other, on panel, by the same artist, was presented to the East India Marine Society by the late Capt. Samuel Endicott

not long before his death in 1828, and now hangs in Plummer Hall.

In both these copies, Frothingham, who has been followed by the engravers and lithographers, has rounded out and tinted up the features, but not to the extent of impairing the likeness, and has added a background of drapery and architecture, not to be found in the original from which he copied.

The original of these pictures, to which Judge Endicott alludes in his communication, has no lettering whatever about it. It bears the marks of being a likeness and is strongly drawn, though by no means indicating the hand of a master. It may be, if painted in 1664-5, the work of Thomas Child, or of one of those English artists who at an early period made flying visits to the colonies for the painting of portraits. It is the picture of a gray-haired and gray-bearded old man, such as the Governor should have been at the age of seventy-six, and has the familiar skull-cap, collar, glove and ring which have been reproduced in all the engravings and lithographs, but has none of the architecture and drapery. Indeed the common fire-board and scrubbing-brush experiences of such neglected old bits of canvas, after time and grime have disguised their identity, had, when Frothingham copied this picture, nearly destroyed the background, without, however, impairing the tints or outlines of the lighter parts. Thus the face and hand survived, and, in 1843, Mr. Chas. Osgood found it possible to carefully restore the darker shades.

So much is known of that class of paintings of Governor Endecott which naturally groups itself about the "family picture" or "original portrait," as Dr. Bentley and Judge Endicott have called it, being either known or probable copies thereof, namely, the copies by Frothingham, one of which is in Plummer Hall and the

other in possession of Wm. P. Endicott, Esq. ; a copy by Southward in possession of the American Antiquarian Society at Worcester, and the presumed copy which the Antiquarian Society received from Dr. Bentley. These share with the original whatever stamp of authenticity a well-established family tradition is able to impart. We have now to consider another group of these pictures, fortunately identical in the cast of face portrayed, but differing from the first in details of treatment. Among themselves they may be found to have some common characteristics.

The earliest record of a painting of Governor Endecott, known to me, occurs in the diary of John Adams (*Life and Works*, Vol. II, pp. 199-200) where he writes, at the house of his brother-in-law Judge Cranch in Salem, November 4, 1766, in describing Deacon, the father of Col. Timothy Pickering: "The picture of Governor Endicott, &c. in the Council Chamber, is of this sort; they are puritanical faces."

Writing again at Quincy, April 15, 1817 (*Life and Works*, Vol. X, pp. 249-50) he reiterates the statement, that there were in the "Council Chamber in the old Town House in Boston" (see p. 244), "little, miserable likenesses of Governor Winthrop, Governor Bradstreet, Governor Endicott and Governor Belcher, hung up in obscure corners of the room," as late as 1770.

March 29, 1774, writing at Treadwell's Tavern in Ipswich, Mr. Adams says (*Life and Works*, Vol. II, p. 337) "Rode to Ipswich, and put up at the old place, Treadwell's. The old lady has got a new copy of her great-grandfather, Governor Endicott's picture hung up in the house."

The landlord of the old Treadwell Tavern on the hill at Ipswich, which was such a favorite resort with Mr. Adams when riding the eastern circuit as a young lawyer, was Nathaniel Treadwell, in the inventory of whose estate,

dated May 10, 1777, in which silver plate is appraised at eight shillings per ounce, "Gun, Sword, Cartouch-box and powder-horn, £3.00" and "2 Brass Kettles & 2 Brass Skillets, £4.10," appears this item,— "The Effigies of Governor Endicott £4.4." The Tavern house was left by will to the eldest son, Jacob, the father of John White Treadwell, Esq. Landlord Treadwell left a widow, Hannah, who was not the mother of his children, and she left, by a will proved Aug. 6, 1792, "one dozen of pewter plates marked H. E., to Jacob Treadwell's daughter Hannah." In an inventory of Hannah Treadwell's estate, filed Dec. 4, 1792, appears "Governour Endicot's Effigies, 24 sh." Hannah Endecott, daughter of the second Zerobabel, was born about 1706, and was a great-granddaughter of Governor Endecott. Probably it was she of whom Mr. Adams wrote, Mar. 29, 1774, "The old lady has got a new copy of her great-grandfather, Governor Endecott's picture hung up in the house."

We next hear of this Treadwell picture in the house of Deacon Aaron Treadwell, second son of Landlord Treadwell, who received, on the death of his father's widow, one half her furniture, for which he receipted, Apr. 6, 1795.

It is remembered by David Pulsifer, of Boston, the well-known antiquary, whose boyhood was passed in Ipswich, as hanging in Deacon Aaron Treadwell's parlor, and the story is current that on one occasion when the room was filled with a concourse of the Baptist clergy, a class of guests to whom the Deacon was especially hospitable, one of them turned the face of the picture to the wall, because, as he said, Governor Endecott persecuted the Baptists.

It then became the property of John White Treadwell of Salem, and he presented it to the Essex Historical Society. It is lettered, in oils, on the back of the canvas,

"Drawn from the picture of
Governor Endicot, in y^e Council
Chamber at Boston.

T. (or J.) Mitchell pinx."

and on the top of the stretcher, in ink, by a more modern hand,—“Dr Paine’s.”

John Adams enumerates pictures of Winthrop, Bradstreet, Endicott and Belcher, as hanging in the Council Chamber in 1770. This was after the latter of the two fires which proved so destructive to the contents of the old State House. The “great fire” of Oct. 2, 1711, utterly destroyed the wooden town house which had served the colony, as well as the town, since 1658, and few data are at hand from which to estimate the probability of its having contained many portraits or of their surviving the fire. The best account extant of the fire seems to be that of the “Boston News Letter” No. 390, for the week ending Oct. 8, 1711, from which it appears that “Some Gentlemen took care to preserve her Majestie’s picture that was in the Town-House.” But there is no other item to help us to a conclusion as to whether other pictures were there and if so whether they perished or were saved.

Of the fire of Dec. 9, 1747, we know more. It broke out after midnight in the entry way between the Council Chamber and the Representatives’ room, and “the internal part of this elegant brick building again experienced the desolating flame, when a vast number of ancient books and early records, together with a collection of valuable papers, were destroyed.” The Boston Weekly News Letter for Dec. 10, 1747, speaks of this as “a most terrible fire,” and says, “that spacious and beautiful Building, excepting the bare, outward Walls, was entirely destroyed.” . . . “As the fire began in the second story, the Records . . . Pictures of the Kings and Queens, &c.,

which were in the Council Chamber . . . were consumed." And the Boston Evening Post for Dec. 14, 1747, says, "the fine Pictures and other Furniture in the Council Chamber were destroyed." So that if a picture of Governor Endecott was in the Council Chamber in 1747 and survived that December night, it must have been as a brand snatched from the burning. In 1766-70, we have Mr. Adams's word for it that there was such a picture in the Council Chamber, and whatever remained there in 1770 might be expected to find its way to the new State House on Beacon Hill, in 1798. Accordingly we find, in the Senate Chamber of to-day, pictures of Govs. Endicott, Winthrop, Leverett and Bradstreet and a picture marked "Gov. Burnett," but no "Belcher." We will not ask whether Mr. Adams's pen or his memory was at fault in the matter of Governor Belcher's picture, or whether the picture in the group, marked "Burnett" and that at the rooms of the Massachusetts Historical Society, marked "Belcher" do or do not represent the same face. All these pictures of Governors are, like the Treadwell picture of Gov. Endecott, finished within an oval line, without hands, architecture, or drapery, which is very suggestive of a common origin and date of execution. But an examination of the whole group disappoints the hope of deriving from them any account of their history. And the fact that the Massachusetts Historical Society's picture of Gov. Endecott is finished in the same way adds to the confusion. No lettering whatever can be found on the State House portraits save this statement without date in printed letters on the back of each, that they were

Restored by
G. Howorth
Boston.

The pictures seem all to have been backed with new

canvas so that any account they could have given of themselves is obliterated. The Resolve of March 23, 1832, is a little suggestive of their having come from the old State House. It reads as follows :

"Resolve for preserving the ancient pictures belonging to the Commonwealth, March 23, 1832.

Resolved.

That the Secretary of the Commonwealth cause the ancient pictures of Governor Winthrop and other distinguished men in the colonial history of Massachusetts, which are now in Lobby No. 7, to be repaired, and put into suitable frames, and suspended in some conspicuous place in the State House."

The Historical Society portrait bears on the back of the canvas this inscription, which has a modern look and gives no indication of its date or authorship :

"John Endicot Esq^r First
 "Governor of New England
 Copy
 by
 "Mr John Smibert
 1737
 "Original drawn anno
 1664 E T 76."

John Smibert was painting in Boston from 1728 to 1751, and while he may have painted this picture, the internal evidence seems conclusive that he never saw the inscription now on it. It was presented without a frame, Nov. 24, 1836, by Hon. Francis C. Gray to the Massachusetts Historical Society. No living member of the Gray family can tell how this picture came into the hands of the donor,

nor give any clew to the origin of the picture or of the inscription it now bears. The social, political and denominational sympathy which existed between William Gray, who left Salem in 1809, and Dr. Bentley, who was taking steps to secure a copy of the "family picture" in 1796, and regarded Endecott as "the Father of New England," might lead to a conjecture. But guesses are of little value. The fact remains that the earliest picture of which we have an authentic record is the Treadwell picture, and of this we know from Mr. Adams that it was new in 1774. Of this we have also the evidence of its own lettering, which there is no reason to question, that it is a copy of a likeness, then in the Council Chamber. A painter's bill of 1773 is on file showing the existence there of pictures, Gov. Burnett's among them.

If then Rawson, or some other, placed an original likeness of Gov. Endecott in the Council Chamber at Boston and it remained there to be copied in 1774 and possibly hangs in the Senate Chamber to-day, we have the desired corroboration that the features of the family portrait are the features of Gov. Endecott, for the features portrayed in the two groups of pictures are identical. Indeed without this corroboration there would seem to be little doubt, since the nose and mouth are both marked and often reappear among the Governor's numerous and scattered progeny.

But if no such original was placed in the town house, or if, being so placed, it had perished in one or the other of the devastating fires recorded, then the picture hanging there in 1766 was a copy, and the picture in the Senate Chamber may be the same copy, of some other likeness of the earliest of the Massachusetts magnates whose features are supposed to have been transmitted to us. And the study of the pictures themselves affords little internal

evidence because it is not possible to know how much is original work and how much restoration, or how much of the difference in detail is to be charged to the individual fancy of artists. The pillar and drapery, now familiar from the popular engravings and lithographs are, no doubt, the work of Frothingham, who, when he copied the "family portrait," found the background obliterated and supplied one to his own liking. Much more worthy of comment is the difference in the color of the hair and beard. The hair, mustachios and chin-tuft gray and in keeping with the general aspect of a man near eighty. The same is true of the Treadwell picture, which may be the copy of another contemporaneous painting. But the Historical Society portrait, while it has white mustachios and chin-tuft, has brown hair, and the Senate Chamber portrait has hair, mustachios, and chin-tuft all brown, and represents a magistrate as young as Governor Endecott was when he left England. The critical observer will not fail to note the variation in the finishing of the collar-strings, which in the "family picture" and Treadwell copy seem to end in a firm wooden tip wound with white, but in the Senate picture with a tassel and in the Historical Society's picture with a more elaborated ornament. Perhaps these divergences of style are too slight to be worthy of notice, yet by careful comparison with other works of the periods in question they might throw light on the question of date and authorship.

The result seems to be that we have a marked figure and features accepted in 1766-74 by the family and the public as those of Governor Endecott who had then been dead for a century. We have a picture in the custody of the Commonwealth representing the same person at a younger age, purporting to represent Governor Endecott, and of

the origin and history of which nothing whatever is known. We have an extremely good picture, badly preserved and, in 1796, "nearly defaced," but in 1843, carefully restored, accepted by Dr. Bentley, and vouched for by a well-sustained family tradition as an original painting from the life, representing identically the same face and figure; and lastly we have another picture of the same person, well-preserved and not badly done, which some one, either before or since its presentation to the Massachusetts Historical Society in 1836, has felt sure enough of the fact to inscribe as a picture of Gov. Endecott copied by John Smibert in 1737 from some original done in 1664, and which is accepted as such by that Society. If Rawson, or some other, procured a picture by Thomas Child, or some other, of Gov. Endecott, finished in an oval line, in 1664, and presented it to the colony, it may have been copied by Smibert, in oval, in 1737, and by Mitchell, in oval, in 1774, and it may be now in the Senate Chamber "restored" to middle age and auburn hair, by some hand more skilled in colors than in colonial history. But if the Senate Chamber picture were painted originally as it now is, and now represents the face as it was when that picture was painted, then it would seem probable that the Senate Chamber picture was done in England before the Governor's departure for America, for he came here at the age of forty and never revisited the old country.

Time may unearth corroborative evidence of the authenticity of these pictures, but if this research should prove to be final and exhaustive, it would seem to put the claim that the Governor's true features have come down to us, beyond reasonable cavil.

A POSTSCRIPT TO THE ARTICLE

ON

GOV. ENDECOTT'S PORTRAITS.

THE supposition that the portrait of Governor Endecott, now the property of the Massachusetts Historical Society, might have been for some years in possession of the Gray family, seems to be negatived by the following entry, recently found in an old cheque-book of the late Hon. Francis C. Gray and kindly furnished to the Essex Institute, while the above article was in press, by Hon. William Gray of Boston. It seems to indicate that, in October, 1836, Hon. Francis C. Gray gave Isaac P. Davis, Esq., then Cabinet Keeper of the Historical Society, a cheque for the purchase of this picture, and that it was purchased for the Society by him at that time, from some unknown source. These are the words of the cheque-book memorandum: "Oct. 15, 1836, I. P. Davis or order, picture of Endicott for Hist. Soc'y. \$50."

